I HAVE FORGOTTEN THE NIGHT

JOËL ANDRIANOMEARISOA
MADAGASCAR PAVILION
LA BIENNALE DI VENEZIA
11 MAY - 24 NOVEMBER 2019

Madagascar Pavilion
58th International Art Exhibition
of La Biennale di Venezia

Arsenale

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Exhibition
11 May - 24 November 2019

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An historic event for Madagascar

Madagascar will take part in the 58th International Art Exhibition of La Biennale di Venezia with its own pavilion for the first time in its history. Although several Western countries have attended it for more than a century, only during the last ten years have some African pavilions begun to appear, for instance, South Africa and Côte d’Ivoire.

Joël Andrianomearisoa was chosen to represent his country alongside curators Rina Ralay Ranaivo and Emmanuel Daydé, due to the invention and maturity of his work, his international reputation as well as the unconditional support of his professional network.

This first participation in La Biennale di Venezia is a historic event for Madagascar. It is a sign of dynamism and modernity for the Malagasy nation. It reflects a positive image of the country at national and international levels, despite the all too frequent predominance of either exotic or miserable images associated with it. It is a message of hope and willingness to put the creative forces of Madagascar in the mainstream of the world.

The Madagascar Pavilion, a project of Madagascar’s Ministry of Culture, will be fully financed by national and international private funds.
The artist

Joël Andrianomearisoa, born in 1977 in Antananarivo, Madagascar
lives and works between Paris and Antananarivo.

He took his first steps as an artist in the mid-90s, when he was barely 18 years old. From the outset his work took form through performances that would earn him the cover of Revue Noire Madagascar in 1998.

He explores many disciplines, from fashion to design, video to photography, scenography to architecture, installations to visual arts. This is likely where he draws his polyphonic work from, invading every part of his viewers’ sensitive space.

As a part of this first pioneering wave of contemporary Malagasy artists he also actively participates in the cultural and artistic development of his country (Fashion festival Manja in 1998, the Sanga dance festival in 2003, Photoana festival in 2005, personal project 30 and Presque-Songes in 2007 and 2011, Parlez-moi in 2016 ...).

He first trained at an art school in Madagascar first and then rubbed shoulders with craftsmen, which put him in touch with many renowned international designers.

His training took a decisive turn at the age of 20 in France when he began studying at the École spéciale d’architecture, in Paris. In 2005, he graduated as an architect, presenting a fully graphic and textile project, far from the classic architectural approach that his research director Odile Decq had recommended.

Throughout his career, his work has been shown on five continents, including many prestigious international cultural institutions such as the Maxxi in Roma, the Hamburger Bahnhof in Berlin, the Smithsonian in Washington, the Centre Pompidou in Paris among many others.

In 2016, he received the Arco Madrid Audemars Piguet Prize.

Joël Andrianomearisoa is represented by galleries Sabrina Amrani (Madrid), Primo Marella (Milan) and RX (Paris).
The artist’s work develops around a non-explicit, often abstract, narration, which everyone perceives yet cannot put a name to. His world of forms weaves his work into sequences often mired in a deep sadness caused by an absence that is impossible to fill.

And for that he uses, in no particular hierarchical order, sound in its immaterial dimension or the book in its hyper materiality, silky textile or rough plastic, black or the most shimmering colours.

His recent experience at Aubusson of a tapestry that would take six months of work to come to life, reflects this complexity, entangling a flat figuration sketch with the thickest knots of an unknown drama.

Joël Andrianomearisoa’s work has developed over time through different mediums and materials.

In recent years, his creations have often been made from textiles, paper, sometimes wood, minerals, or from unexpected objects (mirrors, perfumes, stamps ... etc.) with which he reinvents magic and causes the emotion.

This “aesthetic emotion”, often sought and rarely achieved, and which is beyond comment.

Joël Andrianomearisoa, with his full, sinister and joyous affirmations, was never tempted by the glory of the Nothing, but avidly by the sobriety of the All.

That would mean nothing unless the images and spaces, the universe of Joël Andrianomearisoa were not there to give the non-speech, this new unknown, a form.

At the Biennale di Venezia it is likely that the drama will hide in the folds of a black paper cascade, ultimately envelopping each of the visitors in the cloak of a light-filled spirit.

Jean Loup Pivin & Rina Ralay Ranaivo
Joël Andrianomearisoa,
born in 1977 in Antananarivo, Madagascar
lives and works between Paris and Antananarivo.

CV
Solo shows
- selection

2019
Pavillon Madagascar / solo show / 58th Biennale di Venezia / Venice / Italy
Tomorrow tomorrow ... / Sabrina Amrani / Madrid / Spain
Blue take me to the end of all loves / Primo Marella / Milan / Italy
Le printemps / Muse / Monte Carlo / Monaco

2018
No habiamos terminado de hablar sobre el amor / Centro de Arte Alcobendas / Madrid / Spain
Le Pli / Fundação Leal Rios / Lisbon / Portugal
The geometry of the angle ... / Primae Noctis / Lugano / Switzerland
Iarivo traduit de la nuit / Galerie RX / Paris / France
Le vent souffle sur votre cœur / Château D’Assier / France

2017
Sur un horizon infini se joue le théâtre de nos affections / Fondation Zinsou / Cotonou / Benin
Les saisons de mon cœur / Sabrina Amrani / Madrid / Spain
Ausência / Uma Lulik / Lisbon / Portugal
Chanson de ma terre lointaine / Primo Marella / Milan / Italy
Sentimental Products / Musée Les Abattoirs / Toulouse / France
Le La Tour du Monde / Galeries Lafayette / Paris / France
Va et vient / Canal du Midi / France
À l’horizon de mes jours troubles / Galeries Lafayette / Toulouse / France

2016
Last year in Antananarivo / Tyburn Gallery / London / England
The labyrinth of passions / Mykolas Zilinskas Art Museum / Kaunas / Lithuania
La maison sentimentale / solo show / Biennale de Dakar 2016 / Dakar / Sénégal
Accrochage / Galerie RX / Ivry sur Seine / France

2015
De profundis / Sabrina Amrani Gallery / Madrid / Spain
Parlez-moi / Institut Français / Antananarivo / Madagascar

2014
Carte blanche / Le Meurice & Hôtel D’Evreux / Paris / France
Perfection the grave of our own existence / Mikael Andersen / Berlin / Germany

2013
Sentimental / Maison Revue Noire / Paris / France

2012
Waiting for the seventh day that will bring us together / Jack Bell Gallery / Londres / England

2011
En l’attente de l’aube qui nous surprendra aux rives du sommeil / Nomad / Brussels / Belgium
Le temps d’une rencontre ou pour toujours / Béatrice Binoche / Saint Denis / Reunion island
Hôtel des Rêves / Hôtel du Louvre / Antananarivo / Madagascar

2010
A perfect kind of love / Goodman Gallery / Johannesburg / South Africa
Smatesh Remix / Comme Il Faut / Tel Aviv / Israel

2009
I don’t know how to begin, I don’t know how it will end / Aksent / Gent / Belgium

2008
Une histoire / CCAC / Antananarivo / Madagascar

2007
Black out / :mentalklinik project space / Istanbul / Turkey

2004
Bar / CCAC / Antananarivo / Madagascar
Bir Gece ( One night ) / Maçka Gallery - :mentalklinik - Infist / Istanbul / Turkey
2019
Kubatana / Vestfossen Kunsthaboratorium / Norway
Encounters / Art Basel Hong Kong

2018
African Metropolis / An imaginary city / Maxxi / Roma / Italy
Hello World / Hamburger Bahnof Museum / Berlin / Germany
Ravelled threads / Sean Kelly Gallery / New York / Usa
Ici la limite du royaume est la mer / Im / Antananarivo / Madagascar
Dhaka Art Summit / Dhaka / Bangladesh
A Beast, A God, A Line / Para Site, Hong Kong / TS1 Yangon, Myanmar / Museum of Modern Art Warsaw, Poland
Tissage tressage quand la sculpture défile / Fondation Datris / L’Isle sur la Sorgue / France

2017
All things been equal / Inaugural show / Zeitz Mocaa / Cape town / South Africa
BienalSur / Buenos Aires, Argentine / Porto Alegre, Brazil
The black sphinx / Primo Marella / Milan / Italie
Autour du nouveau réalisme / Les Abattoirs / Toulouse / France
The white hunter / Frigoriferi Milanesi / Milan / Italy
Afriques Capitales / La Villette / Paris / France
Vers le Cap de Bonne Espérance / Gare Saint Sauveur / Lille / France

2016
Essentiel paysage / Macaal / Marrakech / Morocco
White surfaces / Primae Noctis Gallery / Lugano / Switzerland
Between structure and matter other minimal futures / Aicon Gallery / New York
Not really really / Frederic de Goldschmidt collection / Brussels / Belgium
Comme sur du papier / Frac Réunion / Reunion Island

2015
Rencontres photographiques / Bamako / Mali
Broken english / Tyburn Gallery / London / England
Africa Africans / Museu Afro Brasil / Sao Paulo / Brasil
Divine Comedy / Smithsonian / Washington / USA
You Love Me, You Love Me Not / Municipal Gallery Almeida Garrett / Porto / Portugal.
Something else / Off Biennale / Cairo / Egypt

2014
Political Patterns / Seoul Museum of Art / Séoul / Korea
Divine Comedy / SCADMOA / Savannah / USA
Textile languages / Thalie Art Project / Brussels / Belgium
Divine Comedy / MMK / Frankfurt / Germany
Biennale de Dakar 2014 / Senegal
Warm heart of Africa / Primae Noctis Gallery / Lugano / Switzerland

2013
Perifériques / Jacmel / Haiti
Nouvelles vagues / Palais de Tokyo / Galerie de Roussan / Paris / France
L’échappée belle / Grand Palais / Paris / France

2012
The progress of love / Menil Collection / Houston / USA
Sericum Graphein / Glassbox / Paris / France
21X29.7 / Galerie de Roussan / Biennale de Belleville / Paris / France
MiniArttextil / Montrouge / France

2011
MiniArttextil 2011 / Milano, Como / Italy
Eat Me / Goodman Gallery / Cape Town / South Africa
Africa 1 / Galerie Hussenot / Paris / France

2010
In Context / SA National Gallery / Cape Town / South Africa
The Global Africa Project / Museum of Arts & Design / MAD / New York / USA
3rd Sinopale Biennial / Sinop / Turkey
In Context / Goodman Gallery / Johannesburg / South Africa
Of the wall / Gustavsbergs Konsthall / Stockholm / Sweden
A Collective Diary / Herzliya Museum of Contemporary Art / Tel Aviv / Israel

CV
Group shows
- selection
2009
20 ans et encore à la mode / Musée d’Art et d’Histoire / Cholet / France
Sphères 2009 / Galleria Continua / Le Moulin / France
Regard special sur la Turquie / Ecole spéciale d’Architecture / Paris / France
Panaf / Relectures / Algiers / Algerie

2008
Flow / Studio Museum Harlem / New York / Usa
Revue Noire Collection / NAAC Atelier / Nantes / France
Africa now ! / World Bank / Washington / Usa
Black Paris – Black Brussels / Musée d’Ixelles / Brussels / Belgium

2007
CV
L’invention de la mémoire / Saint Denis / Reunion Island
Africa Remix / Johannesburg Art Gallery / South Africa
Gooood Food bis / Maison Descartes / Amsterdam / Netherlands
Bididididiboo / Ecole des beaux-arts Le Port / Reunion Island
- selection
Paris Black / Museum der welt kulturen / Frankfurt / Germany

2006
Africa Remix / Moderna Museet / Stockholm / Sweden
Africa Remix / Mori Art Museum / Tokyo / Japan
9 Bienal de la Habana / Havana / Cuba
Biennale du design / Saint Etienne / France
Dressing the contemporary / Progr / Bern / Switzerland
Paris Black / Iwalewa Haus / Bayreuth / Germany

2005
Africa Remix / Centre Pompidou / Paris / France
Africa Remix / Hayward Gallery / London / England

2004
Africa Remix / Museum KunstPalast / Düsseldorf / Germany
Du Bosphore à la Moine / Musée d’Art et d’Histoire / Cholet / France
Lille 2004 / Roubaix phare textile / Musée d’Art et d’industrie la Piscine / Roubaix / France

2001
Archicouture / Chapelle de la Sorbonne / Paris / France
Sand und seide / Ifa / Stuttgart / Germany

2000
Paris pour escale / Arc - Musée d’Art Moderne / Paris / France
Fun five fun story / New South Art Gallery / Sydney / Australia

Public collections
Zeitz Mocaa - Cape Town - South Africa
Musée Les Ahattoirs - Toulouse - France
Leal Rios Foundation - Lisbon - Portugal
Smithsonian Institution in Washington D.C - Usa
Macaal - Marrakech - Morocco
Studio Museum – Harlem - New York - Usa
Fond Régional d’Art Contemporain - Reunion Island – France
Koç Fondation – İstanbul – Turkey
Sindika Dokolo Fondation – Luanda - Angola
Collection Revue Noire - Paris - France
Fondation Zinsou - Cotonou - Benin

Books
I have forgotten the night - Revue Noire - 2019
No habiamos terminado de hablar sobre el amor - Centro de Arte Alcobendas - 2018
Iry - Curador - 2018
Chanson de ma terre lointaine - Primo Marella Gallery - 2017
Last Year in Antananarivo - Tyburn Gallery - 2016
IV Audemars Piguet Arco Madrid Prize - Sabrina Amrani & Audemars Piguet - 2016
Sentimental products – Revue Noire & Vendôme Luxury - 2014
SENTIMENTAL - Joël Andrianomearisoa – Revue Noire – 2012
Joël Andrianomearisoa Une première – Revue Noire - 2001

Award
IV Audemars Piguet ARCO Madrid 2016 Prize
Madrid, Spain
This proposal by the Ministry of Culture and Joël Andrianomearisoa to curate the Malagasy Pavilion at the 58th edition of La Biennale di Venezia is an essential mission for several obvious reasons.

It is a tremendous honour that comes at the right moment, on the eve of a new orientation in my career. It is also a commitment that I accepted out of friendship, for the artist and for the association Revue Noire, with whom I have maintained both a complicity and a working relationship for about fifteen years.

This invitation to write together, in a dialogue and collectively, a page in the history of Malagasy arts is an act that brings us even closer together. This curation is an unprecedented exercise: interacting intimately with the artist on his way of making poetry, drama, emotion and give them shape.

Finally, it is a personal source of pride to be able to participate in this project and to bring this work on aesthetics - deeply Malagasy in its soul and in its approach - to a prestigious event with worldwide outreach.

Rina Ralay Ranaivo

Rina Ralay Ranaivo

Rina Ralay-Ranaivo started his career at the Institut Français of Madagascar. For twelve years (2006 to 2018) ha was in charge of the artistic programming of this flagship institution of Malagasy cultural life.

This transversal work enabled him to design produce and manage several projects in the field of visual arts and dance. It gave him the opportunity to work with countless Malagasy artists (Joël Andrianomearisoa, Madame Zo, Rijasolo, Ariry Andriamoratsiresy, Pierrot Men, Christiane Ramanantsoa, …), Pan-African artists (Kettly Noël, Omar Viktor Diop, Ballaké Sissoko …), Oceanic artists (Pascal Montrouge, Hans Nayna, Davy Sicard…) and artists from Europe (Claude Brumachon, Moise Touré, Bernardo Montet, Pascal Maitre, The Shopping…)

Rina Ralay-Ranaivo is also a visual artist and his work has been shown in art centers and contemporary art events in Africa and Europe. He has curated several exhibitions, all in his country, the most important of which is entitled “Ici la limite du royaume est la mer” (2018) : a collective and retrospective exhibition of the last twenty years of the history of Malagasy contemporary artistic expressions.

Previously, Rina Ralay-Ranaivo had been a cultural journalist for the Malagasy newspaper La Gazette de la Grande Ile (2003 to 2005), after studying Information Science and Communication at the University of Antananarivo.
Curator
Emmanuel Daydé
lives and works in Paris,

Art historian, drama critic, essayist and exhibition curator, Emmanuel Daydé has organised Nuit Blanche in Paris since its creation in 2002, and written for various publications – Art Absolument, Connaissance des Arts, Art Press and Air France Magazine – interviewing Heiner Müller, Philippe Boesmans, Miquel Barcelo, Krzysztof Warlikowski or Romeo Castellucci.

The man behind exhibitions such as Ousmane Sow on the Pont des Arts, "Haiti, anges et demons" at the Halle Saint-Pierre, "Paris-Casa" at the Couvent des Cordeliers, "L’art dans le monde" at the Culée du pont Alexandre III, "Regards persans : Iran, une révolution photographique" at the Espace Electra, "C’est la vie ! Vanités de Caravage à Damien Hirst" at the Maillol museum in Paris and curator of the Lebanon Pavilion with Zad Moultaka at the 2017 Venice Biennale, he has written a number of catalogues and monographs, particularly on Fabian Cerredo, Anselme Bois-Vives, Moustapha Dimé, Youri Norstein and Aurel Cojean, as well as the preface for the exhibition “Die Ungeborenen” (The Unborn) by Anselm Kiefer at Galerie Thaddaeus Ropac – Paris Pantin.

Having curated the 2018 exhibition Iarivo traduit de la nuit by Joël Andrianomearisoa at Galerie RX, Emmanuel Daydé is now co-curator of the Madagascar Pavilion at the 2019 Venice Biennale.

Why Madagascar ? Because Joël Andrianomearisoa. Why Joël ? Because I saw him as a young prodigy, growing like a black star that never shot. Having spent time with him as he was producing radiant designs with Jean Loup Pivin and abstract stage costumes, I appreciated the elegant, subtle metamorphoses of his loving tributes to the black square, the matter of dreams and the drift of feelings. Although he is an entirely international artist and citizen of every world, Joël Andrianomearisoa remains Malagasy in name, soul and conscience. No one could better represent the days and nights of the Great Island.

Emmanuel Daydé
This first participation of Madagascar in La Biennale di Venezia 2019 is produced thanks to a collaboration, as well as mutual confidence, between the Ministry of Culture of Madagascar and the Kantoko Association alongside the Revue Noire Association.

Project background
March 2018: the Kantoko Association receives the approval of the Ministry of Culture of Madagascar to apply to La Biennale di Venezia
June 2018: the application file is filed with La Biennale di Venezia
July 2018: La Biennale de Venezia summons the producers of the project and the artist for an interview
August 2018: La Biennale di Venezia confirms the participation of Madagascar
September 2018: contractualization of the participation

The roles between the partners and actors in this project were divided as follows:

The Commissionner is the Ministry of Culture of Madagascar
The artist is Joël Andrianomearisoa
The curators of the exhibition are Rina Ralay Ranaivo and Emmanuel Daydé
The producers are the associations Kantoko in Antananarivo and Revue Noire in Paris
The Kantoko Association was created in 2015 by a group of Malagasy artists and professionals who are aware of the importance to act now and collectively engage in the development and promotion of Arts and Culture in Madagascar. It is the symbol of its determination to take charge of its own destiny, continually challenged by a complex and precarious general context.

Since 2007, the association’s founders have been the masterminds and promoters of various cultural and artistic projects. With public institutions and local private support, they have organized events that have marked the collective imagination, including the international exhibition: 30 et Presque-songes (2007-2011), or the project Parlez-moi (2016) for an exploration of the city of Antananarivo through performances and aesthetic proposals presented in several original and surprising places.

Kantoko’s latest production was an important multidisciplinary, collective and retrospective exhibition about contemporary Malagasy artistic expressions: Ici la limite du royaume est la mer (2018)

The members of the association are convinced that these projects are concrete ways to federate the living forces and creative energies of their country, but they are also ways of creating a working bond of complicity and friendship with and between the different actors of Malagasy society, which is increasingly fragmented and stratified and in search of new common references, common collective values to share positive images to look up to.

Following up on these actions, the Kantoko association is engaged on the production of this first Malagasy Pavilion at the 58th edition of La Biennale di Venezia. With artist Joël Andrianomearisoa, the association obtained the Ministry of Culture’s valuable support in carrying out the noble task of setting up a positive and creative image of Madagascar in one of the world’s most important and prestigious contemporary art event.

This rendez-vous with history is now a collective source of pride shared with the whole country.
Revue Noire, a commitment

The association Revue Noire is based on the creation, in 1991, of the magazine bearing the same name and pertaining to contemporary African creations. Founders Jean Loup Pivin and Pascal Martin Saint Léon are still at the helm, as they have been since its very beginnings. Today, in its associative form, its activity focuses on helping world artists and their projects with a re-activated editorial part.

Revue Noire was created to reveal and help artists and creators of the African continent and its diaspora make their names throughout the world. With the friends who have been there since the first, Simon Njami, Bruno Tilliete and N’Goné Fall, the symbol of the reward for their efforts in revealing more than three thousand unknown artists in the past ten years, is that African talents living in Africa can now take their part in La Biennale di Venezia.

Not an “African art” event in Europe or the USA but in the world-class excellence of contemporary art. To be in the temple of this recognition is a sign of the end of the indifference of a global reference to this continent. This was finally the case in 1995 with Ousmane Sow, from Senegal, and Jane Alexander, from South Africa.

Following this the first pavilions came into existence, such as the generic one for a whole continent, Africa, for a single edition, and later those of Angola, South Africa, Côte d’Ivoire, Haiti...

For the 2019 edition, Revue Noire is involved in the production of the first Madagascar Pavilion at La Biennale di Venezia under the aegis of the Ministry of Culture of Madagascar and the Malagasy association Kantoko.

The choice of the artist, Joël Andrianomearisoa, is an essential element in the Revue Noire’s commitment to sharing its role as producer, and, in doing so, to devote energy and resources to what few states in Africa can do today with their effort focused on other emergencies. A choice of focus that is hard to fault, although...

Although showing that a country knows how to give birth to great talents and give them the means to reach prominence changes the image of the country and probably its people’s self-confidence, whatever the field. And while creative and cultural actions may seem trivial, it is important to participate brilliantly in what everyone wants to affirm and share as identity and perception in these exceptional moments of global communication.

In line with the ambition of its origins, Revue Noire is proud and happy to participate in the development of Joël Andrianomearisoa’s work in the first Madagascar Pavilion of La Biennale di Venezia in 2019.
I HAVE FORGOTTEN THE NIGHT

I have forgotten the night

“And we have more beautiful nights than your days”
Jean Racine

Giving material expression to a journey translated from the night and viewed through the prism of torn papers of love and death, Joël Andrianomearisoa deploys the intangible essence of the invisible, turning around a world of otherness as an iron sun fades into the azure of night; as dark light no longer ushers in the day.

In love “with the different grounds of three contrasting orchards: cold Europe, India with its pink and blue skies and Africa, a clear, deep spring” (Jean Joseph Rabearivelo), Andrianomearisoa endlessly unites their fundamental, component opposites to create elegant, abstract, melancholic forms woven from natural materials devoured by shadow and light.

Child of the nights of “Iarivo the dead” (Antananarivo) and un año de amor on the streets of Madrid, a lone dreaming nomad straying from the bars and restaurants of Paris to the sleeping shores of the Bosphorus or the infinite horizons of Cotonou, the artist without frontiers brings a boundless nostalgia to the modernity of the square, breathing the sentimentality of material things.

Charged with creating the Venice Biennale’s first Madagascar pavilion, Joël Andrianomearisoa does not pay tribute to a country, but to the majesty of beyond black and its mournful wanderings – folding, unfolding, revealing outlines, singing and laughing as melancholy comes. “The geometry of the angle is a point of no return that embraces the present,” he assures us.

Thinking of his distant land, the artist deconstructs the Palace of Ilafy, the first royal residence on the twelfth sacred hill of Imerina, separating the heavy planks of black rosewood to build them into twelve organic canopies that tumble in a dark cascade of bags, ropes and ashes. From the lost memory of that royal hut springs a tomb for half a million soldiers at Ecbatana, an allegorical Platonic cave, a labyrinth of passions, a theatre of affections... Gutted blades falling from the sky in waves of soot and rain throw up the wan, grey mists of the dying Creuse or the notched, gullied walls of Tritriva’s lovers’ lake. Turning the world above to the world below.

Rina Ralay-Ranaivo et Emmanuel Daydé
Joël Andrianomearisoa prepared his artistic proposal in discussion with the two curators Rina Ralay Ranaivo and Emmanuel Daydé. In drawing up his project, he explored references associated with life, the night, architecture, literature and folk legends from Madagascar and elsewhere. Melancholy, Antananarivo, Madrid and Istanbul nights, the Ilafy Palace linked to the memory of King Radama II; the skyline of Cotonou, the legend of Lake Tritriva and a few notes from the poet Jean-Joseph Rabearivelo in dialogue with Marguerite Duras’s India Song bring to life another, outside world in a sweet, violent crumpling of black paper.
I HAVE FORGOTTEN THE NIGHT
I HAVE FORGOTTEN THE NIGHT

NANADINO NY ALINA AHO

J’AI OUBLIÉ LA NUIT

HO DIMENTICATO LA NOTTE

I have forgotten the night. Joël Andrianomearisoa for the Madagascar Pavilion at the 58th International Art Exhibition of la Biennale di Venezia
I have forgotten the night. Joël Andrianomearisoa for the Madagascar Pavilion at the 58th International Art Exhibition of la Biennale di Venezia
The Madagascar Pavilion will be located at the Arsenale Artiglierie among the first national pavilions following the international exhibition.
SPONSORS AND PARTNERS
Rubis Mécénat cultural fund supports the Malagasy artist Joël Andrianomearisoa for the Madagascar Pavilion at the Biennale di Venezia 2019. This support is part of Rubis Mécénat’s new socio-cultural project launched in 2018 in Antananarivo, Madagascar: *Ndao Hanavao* (Let’s Innovate).

*Ndao Hanavao*, an innovation and creation laboratory set up by guest designers and young vocational trainees with artisans, engineers and local stakeholders, strives to find viable long-term solutions focused on object design to the social problems faced by the population in Madagascar. For its first edition, *Ndao Hanavao* invited the Polyfloss Factory, represented by French designers Christophe Machet and Émile de Visscher, to set up and develop their Polyfloss machine, an innovative plastic recycling process, in Antananarivo, Madagascar.

Rubis Mécénat cultural fund, endowment fund of the Rubis group since 2011, aims to support the development of contemporary artistic creation in France and abroad within the different countries where the Rubis Group operates. Since 2012, Rubis Mécénat has been developing long-lasting social art initiatives in certain countries where the Rubis Group has a presence, in order to transmit artistic skills to vulnerable youth from local communities, as well as life skills acquired through the practice of visual arts. In addition, Rubis Mécénat supports artistic creation by guiding emerging and mid-career artists in France and abroad, commissioning works for specific places as well as for the Group’s industrial sites.

Chloé Villefayot
L’art en plus - Communication and press Rubis Mécénat
c.villefayot@lartenplus.com
+331 45 53 62 74
The Filatex Group is proud to support the Malagasy artist Joël Andrianomearisoa, representing Madagascar at the 58th Biennale di Venezia in 2019.

This support is part of the Filatex Group’s commitment to support and promote Malagasy art in the world on the one hand, but also to revalue art in Madagascar, in all its forms.

This first historical participation of Madagascar in the Venice Biennale will show the overflowing artistic potential in the country and will also highlight the renewal of Malagasy art. Besides, it is a milestone for the Biennale di Venezia, which for the first time welcomes the participation of Madagascar, thus recognizing an artistic maturity in Madagascar finding its place on the global artistic scene.

As a corporate citizen, responsible and committed to the sustainable development of Madagascar for 40 years, the Filatex Group undertakes to defend art in Madagascar as a means of expression and cultural identification that is primordial, although that importance and value have been diminished over the last few decades. Therefore, in its perspective of actively contributing to the restoration of Malagasy art in Madagascar as well as on the world stage, this support for the Madagascar Pavilion in Venice is obvious, but is most of all a decisive step repositioning the specificities and singularity of the Malagasy inspiration in the eyes of the world.

This key step precedes several equally decisive and impacting actions that will be carried proudly by the General Manager, Hasnaine Yavarhoussen himself, together with the whole Filatex Group in this long term process of revaluation of Malagasy art.

Romy Voos Andrianarisoa
romy.voos-andrianarisoa@groupe-filatex.com
The “Fonds de dotation Thibault Poutrel” is pleased to affirm its friendship to the artist Joël Andrianomearisoa by giving him all his support for his participation in the 58th Venice Biennale during which he will represent Madagascar.

We have been following his work for several years through the Thibault Poutrel Collection. The whole of Joel’s work is very rich and constantly evolving while maintaining an artistic identity of its own.

We are proud to support this project, especially since it is the very first Malagasy pavilion present at the Venice Biennale. This historical participation places Madagascar at the heart of the international scene of contemporary art.

Founding-President
Thibault Poutrel
Madagascar Pavilion Friends

And the complicity of the Madagascar Pavilion Friends

Nathalie Rosticher, Frédéric de Goldschmidt, Rita Rovelli Caltagirone, Famille Taloumis, Anne et Karim Barday; Galila Barzilai-Hollander, Valérie Bach, Céline Melon, Nathalie Guiot, Katia de Radigues, Virginie Puertolas-Syn, Caroline Smulders, Alejandro Lazaro Collado, Brigitte Razaka and Michele Franchi, Maureen Ayité, Annick and Thierry Rajaona, Yasemin Baydar and Birol Demir, Pascale Martine Tayou, Christian Sanna, Isabelle Bourne, Maria and Jorge Fernandez Vidal.
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LA BIENNALE

DI VENEZIA

2019

Joël Andrianomearisoa - Artist
Rina Ralay Ranaivo - Curator - ocheun@yahoo.fr
Emmanuel Daydé - Curator - emmanuel.lesage@orange.fr

PARIS, FRANCE
Jean Loup Pivin - Revue Noire - General coordination of the project - pivin@bicfl.fr +33 6 12 04 03 42
Tsiory Razafinorovelo - Coordination and sponsorship - tsioryhas@gmail.com + 33 6 48 17 83 89
Elisabeth Vaupres - Communication and press - e.vaupres@hotmail.com + 33 6 09 53 29 81
Catherine Philippot - Communication and press - cathphilippot@relations-media.com + 33 1 40 47 63 42
Alexandre Gourçon - Graphic design, social media - alexandregourcon@gmail.com
Patrice Sour - Production - patrice_sour@yahoo.fr
Fernand Bretillot - Production - bretillotfernand@gmail.com
Tahiry Razanadraibe – Administration – tahiry@bic.fr

ANTANANARIVO - MADAGASCAR
Rina Ralay Ranaivo - Kantoko - General coordination - kantoko.mada@gmail.com +49 151 63 41 23 10
Ihoby Rabarijohn - Public relations Madagascar - irabarijohn@yahoo.fr +336 22 23 56 92 / +261 34 75 11 11 05
Bodo Rabeheisoa – Coordination – mayor.ebtoz@moov.mg +261 33 11 07 60 05 / +33 6 29 95 33 40

VENICE - ITALY
Massimo Barbierato
massimo@massimobarbierato.com

MADAGASCAR PAVILION FRIENDS
Nathalie Rosticher - Founder - nrosticher@gmail.com
Frédéric de Goldschmidt - Founder - frederic@frederic.net
Timothée ethis de Corny - Organisation & relations with Friends - timothee.de.corny@gmail.com +33 6 14 58 08 84

THE GALLERIES
Sabrina Amrani Madrid
Sabrina Amrani - Director - sabrina@sabrinaamrani.com 00 +34 619 11 96 93
Jal Hamad - Director - jal@sabrinaamrani.com 00 +34 625 06 76 71

Primo Marella Milan
Primo Marella - Director - primo@primomarellagallery.com
Elena Micheletti - Associate Director - elena@primomarellagallery.com

RX Paris Gallery
Eric Dereumaux - Director - direction@galerierx.com
Charlotte La Forêt - International Relations - info@galerierx.com
MADAGASCAR PAVILION

LA BIENNALE DI VENEZIA

2019

Communication

Elisabeth Vaupres
+33 6 09 53 29 81
e.vaupres@hotmail.com

Catherine Philippot
+ 33 1 40 47 63 42
cathphilippot@relations-media.com

Exhibition
11 May - 24 November 2019

madagascarpavilionvenice.org

Instagram madagascarpavilionvenice
Facebook Madagascar Pavilion
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#Ihaveforgottenthenight
#MadagascarPavilion
#JoelAndrianomearisoa
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Joël Andrianomearisoa. 2019
installation, paper collage and sounds
Variable dimensions
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